

# MAPS IN HISTORY



MAY 2023  
Newsletter No

76

**The Pieter Pourbus-Master of Maps exhibition in Bruges**

**The Atlases of Louis XIV**

**Maps of the United Kingdom of the Netherlands**



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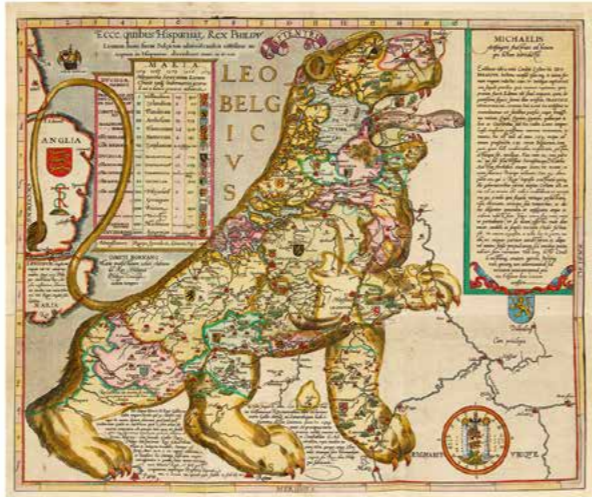
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## Intro

Dear Map Circle Members,

The first months of 2023 have happily provided numerous occasions for the Circle's members to gather around map-related events. On 4 March we travelled to Bruges to visit the *Pieter Pourbus, Master of Maps* exhibition and to listen to Jan Trachet's fascinating talk on Pourbus' map of the Liberty of Bruges. A report of the excursion, co-authored by Pierre Dumolin and Jean-Louis Renteux, is included in this issue. On 22 April the Circle held its Annual General Meeting at the Royal Library of Belgium in Brussels, followed by a much-enjoyed Map Afternoon, and on 13 May – when this magazine will likely be on its way to your mailbox – some of us will again hit the road to visit an exhibition at the Allard Pierson museum in Amsterdam. The reports of the April and May events will be published in the next issue of Maps in History.

Another sign of the good health of our Circle is that three fruitful investigations carried out by our Members are reported in this issue. Peter van der Krogt explains how mapmakers struggled to keep track of border changes during the unification and break-up of the Kingdom of the Netherlands; Robert Peerlings and Frans Laurentius present a summary of their detailed study of Berlinghieri's *Geography*, and Jean-Louis Renteux draws our attention to a set of little-known manuscript atlases made in Louis XIV's France.

I am very glad to welcome Pierre, Peter, Robert and Frans to our roster of authors and of course also very thankful to the other contributors to this issue, to the editorial committee and to Paul De Candt for his masterful layout.

Enjoy your read.

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Cover : Extract of the Pourbus map 1560

Detail of the coastal area between Bruges (south) and the  
Zwin-area with Cadzand

Luis A. Robles Macías  
editor@bimcc.org





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## Making Maps in History

This issue of Maps in History was edited by Luis Robbles.

Paul De Candt did the lay-out.

Contents have been checked by the Editorial Committee comprising Jean-Louis Renteux, Nicola Boothby, Wouter Bracke, Francis Herbert, Pierre Parmentier, Soetkin Vervust and Luis Robbles.

## Paul Bremmers Antiquariaat

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## The World in Maps 1400 – 1600

**An exhibition at the Beinecke Rare Book and Manuscript Library, Yale University, 22 July 2022 to 8 January 2023**



Yale's impressive Beinecke Library.

The exhibition was small and somewhat missing a common thread. 'Maps from 1400 to 1600'? How so? Some were from the eighteenth and even nineteenth centuries! Nevertheless, the portolan charts on display were spectacular as were some of the other (mostly) manuscript books and maps. Here is a description of some of them, largely drawn from the booklet and labels provided at the exhibition itself.

It is the strictly personal selection of your reporter.

### 1. Portolan charts

The maps can be seen in all their splendid detail in Beinecke's online catalogue, something that is highly recommended: simply go to <https://beinecke.library.yale.edu/article/portolan-charts> and click on the links at the end of the document.

They show how through time the portolan chart format froze, evolving from maps of traditional areas such as the Mediterranean to maps of very different parts of the world, produced far from the Mediterranean and as late as the seventeenth, indeed even the eighteenth century, thus clearly having become objets d'art instead

of practical maps. Many of these maps include insets of the New World depicted as a globe, not in the portolan style but rather in the 'modern' style, by then typical of such maps. This evolution is even reflected in the Beinecke catalogue, describing these maps under 'Art Storage' and their makers often as 'artists' rather than cartographers.

What follows is a small and personal selection, from an exhibition which contained many more works.

Among them were two portolan atlases by Battista Agnese and the Marston Portolan Roll. The latter is a portolano, not a chart, rather a parchment roll with a long list of ports, islands and cities, written in Venetian dialect. The list contains 267 courses and provides the distance between various destinations. No doubt it was an aid to a ship's pilot in the region<sup>1</sup>.

<sup>1</sup> Small detail: it was particularly striking that in the Beinecke catalogue many works – like this one – were catalogued by Albert Derolez, a Belgian scholar born 1934 best known here for his important work on the *Liber Floridus*, who was for many years consultant at the Beinecke.

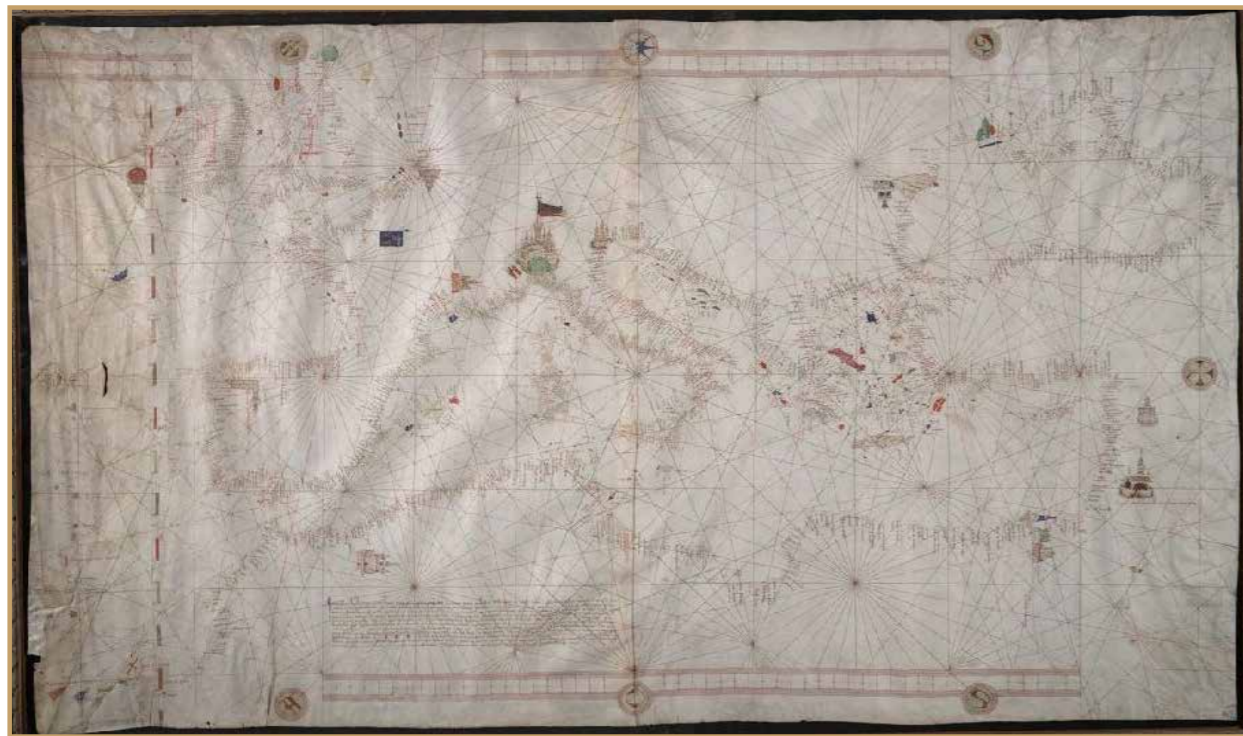


Fig. 1. Franciscus Becharius, Portolan chart of the Mediterranean Sea, the north Atlantic Ocean, the Black Sea, and the northwestern African Coast. Manuscript map on parchment. Genoa, 1403.

This is the oldest portolan chart in Yale's collection. Yale considers it one of the most important charts in the history of mapmaking because at the bottom of the map, in a long text, the author explains how he made his map, gathering information from sailors and other mapmakers.

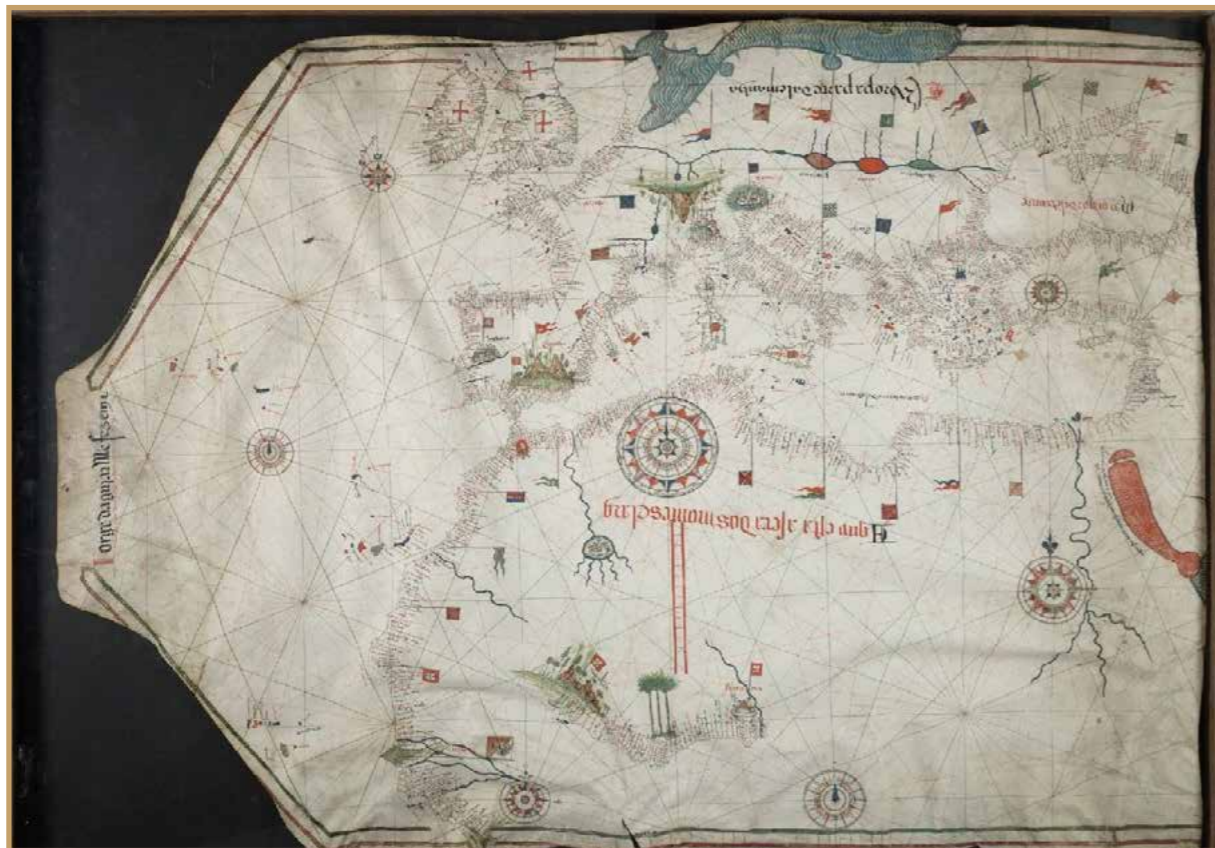


Fig. 2. Jorge de Aguiar. Portolan chart of the Mediterranean Sea, the north Atlantic Ocean, the Black Sea, and the west African coast as far south as Sierra Leone. Manuscript map on parchment. Lisbon, 1492.

This is the oldest surviving dated portolan chart from Portugal. Because the Portuguese had explored far down the west coast of Africa but on the map there was no room for this, the cartographer added two insets to show the additional coastline.

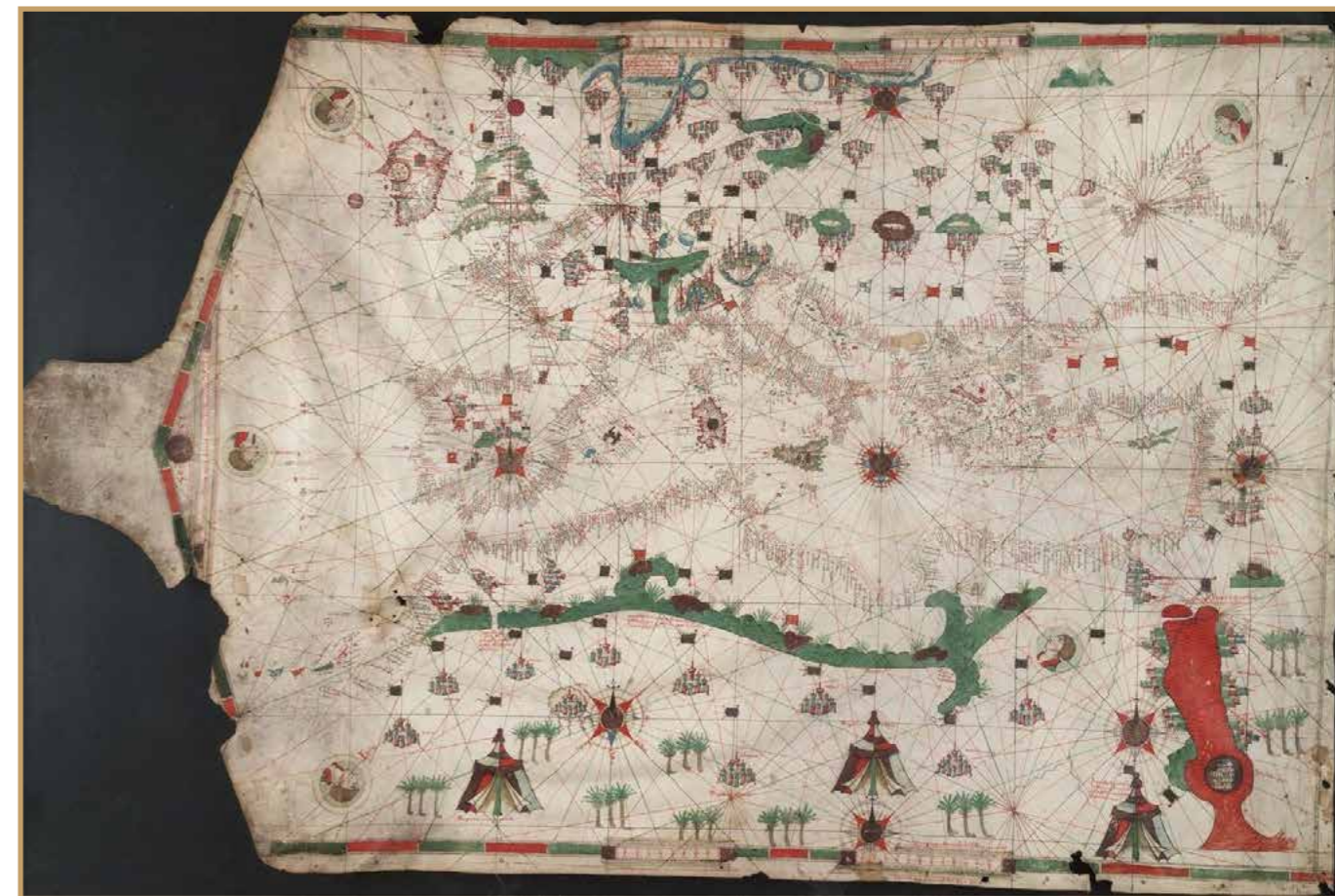


Fig. 3. Judah Ben Zara, Portolan chart of the Mediterranean Sea, the North Atlantic Ocean, the Black Sea, and the northwestern African coast. Manuscript map on goatskin. Tsefat, Israel, 1505.

Being expelled from Spain in 1492, together with the entire Jewish population, Judah's map was made in Galilee where calf or sheep were not available.

To learn more about portolan charts, you can check these four resources available online for free:

1. Tony Campbell's chapter on medieval portolan charts in Volume 1 of *The History of Cartography*.
2. Corradino Astengo's chapter on Renaissance portolan charts in Volume 3 of *The History of Cartography*.
3. Tony Campbell's website <http://www.maphistory.info/PortolanOverview.html>
4. The comprehensive database of manuscript portolan charts created under European Research Council project MEDEA-Chart <https://medea.fc.ul.pt>

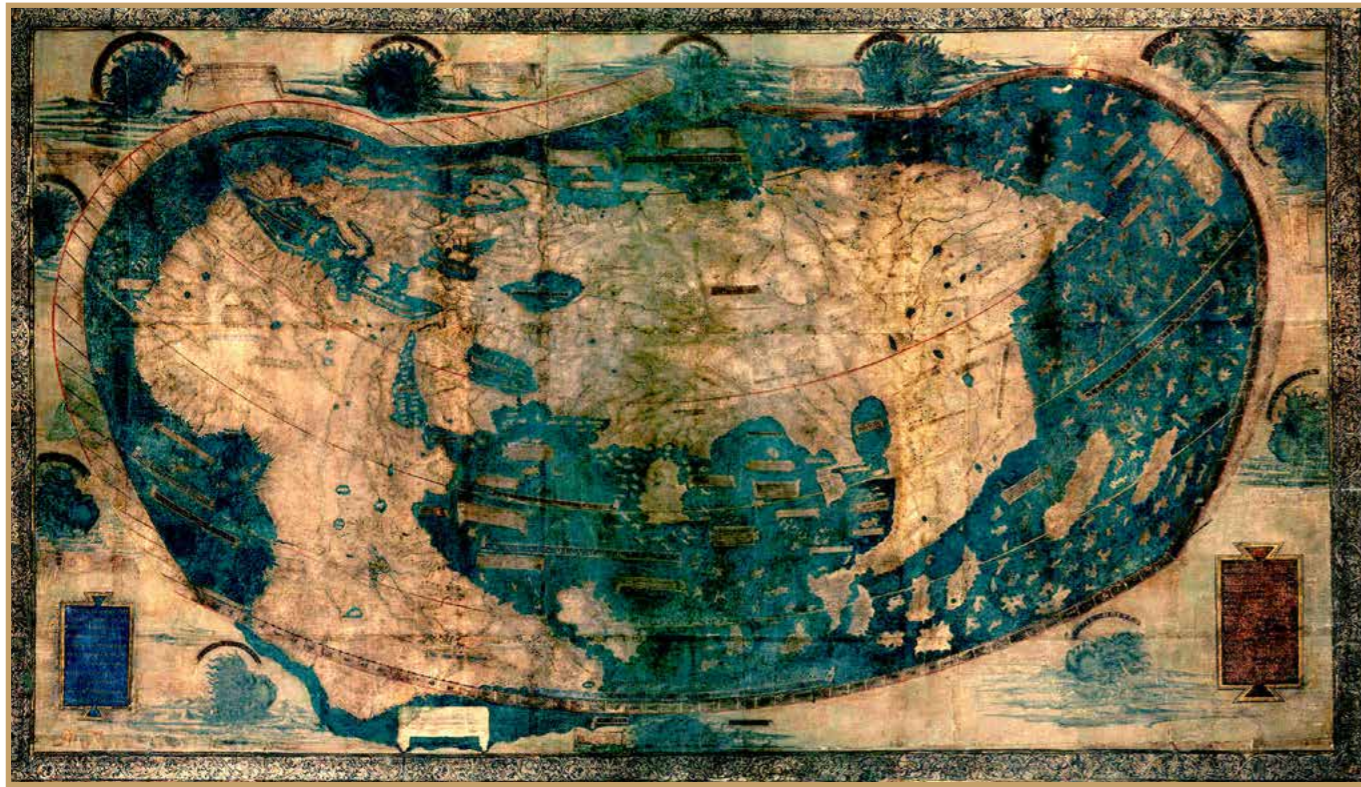


Fig. 4. Henricus Martellus Germanus, Map of the World. Manuscript on paper, linen backed. Florence, ca 1491. Art Storage 1980 157.

## 2. Martellus map

This ground-breaking map is the first known map – as every map enthusiast knows – to show the tip of southern Africa after Bartolomeu Dias rounded the Cape of Good Hope. Although still in Ptolemaic structure, it is a monumental departure from the Ptolemaic-based conception of the world, whereby Africa and Asia had been linked around a land-locked Indian Ocean.

A major source for the Behaim globe and the Waldseemüller map of America, it is also generally believed it was at least known to Columbus, reinforcing his belief that Asia was much closer to Europe than it actually is.

The Beinecke exemplar, signed by Martellus, came to light about 1960 and was given to Yale University. To my knowledge there is only one other surviving exemplar of this map and it is in the British Library. The Yale map was however too big to be shown in a show case at the exhibition, so only a facsimile was on display. However, the latter was complemented by a remarkably interesting false-colour map made by Chet Van Duzer and his team, using multispectral imaging. This revealed a lot of information, written on the map, especially about the interior of Africa: check out the video: <https://www.loc.gov/item/webcast-8640/>

## 3. Antonio Pigafetta and Magellan's voyage.

Although the content of this manuscript is to be found online in numerous editions and printed ones are also abundant, it was very special to see a manuscript version of it.

Pigafetta kept a detailed journal, the original of which is lost. However, an account of the voyage, written by him between 1522 and 1525, survives in four manuscript versions: one in Italian and three in French.



Fig. 5. Antonio Pigafetta, Journal of Magellan's Voyage. Manuscript on vellum. France, ca 1525. Beinecke MS 351.

The Beinecke version is French, and – according to the Library of Congress – ‘is the most complete and handsomely produced of the four surviving manuscripts. It includes twenty-three beautifully drawn and illuminated maps.’ Yale proudly states that ‘Our copy of Pigafetta's journal has been nominated for inclusion in UNESCO's Memory of the World archive’.

## 4. Forgeries

The Beinecke seized the opportunity afforded by the exhibition (or was it the other way round?) to elaborate on several famous map forgeries. Besides the Maggiolo portolan forgery and the one of the Waldseemüller gores, the focus was mostly on the *Vinland map forgery*. Although Yale had already announced in 1973 that the map in its possession was a forgery, the exhibition booklet states: ‘Because controversy around the map's authenticity continued to swirl, careful writers note that its authenticity is doubtful, but they still include the map in their study just in case it might be real’. So, the Yale Institute for the Preservation of Cultural Heritage (YIPCH) has conducted several experiments that once and for all prove this map is a forgery. This was shown in a special showcase at the exhibition and even a symposium was held on the topic.



The Vinland Map - Beinecke MS 350A.

To summarise, the YIPCH investigation on the map has shown that:

- the ink used indeed contains titanium dioxide (a modern pigment), as already stated in 1972
- the parchment leaves were taken from a fifteenth century book, also in the Beinecke, the *Speculum historiale*
- this *Speculum* was previously bound together with the *Hystoria Tartarorum*.

Finally, the exhibition booklet mentions: ‘Interestingly, John Paul Floyd has independently discovered that the forger's model for the map was an eighteenth-century hand-drawn facsimile published in 1783 of Andrea Bianco's 1436 world map rather than Andrea Bianco's map itself, as early historians had previously thought. This means the map cannot be dated before 1783 (the facsimile's publication date).’

As Yale states in its booklet, the map ‘if genuine, would be the first and only cartographic representation of the Viking discovery of the New World. Interestingly, archaeologists have already proved that, sometime in the eleventh century, the Vikings had a community at L'Anse aux Meadows, Newfoundland, Canada, so there is no doubt that they were the first Europeans to establish settlements in the Americas. Yale's

announcement of the map stirred immediate controversy because it seemed to slight the role of Christopher Columbus and, by extension, to dismiss the Italian-American role in America's Europeanisation.’<sup>1</sup>

So, in this vitrine three items were shown alongside each other: the forged Vinland map, the book from which the parchment was taken for the falsification (*Speculum historiale*) and finally the book (*Hystoria Tartarorum*) which was previously bound together with the *Speculum*.



Vincent of Beauvais, *Speculum historiale*. ca 1450. Beinecke MS 350.



Vincent of Beauvais, *Hystoria Tartarorum*. ca 1450. Beinecke MS 350.A

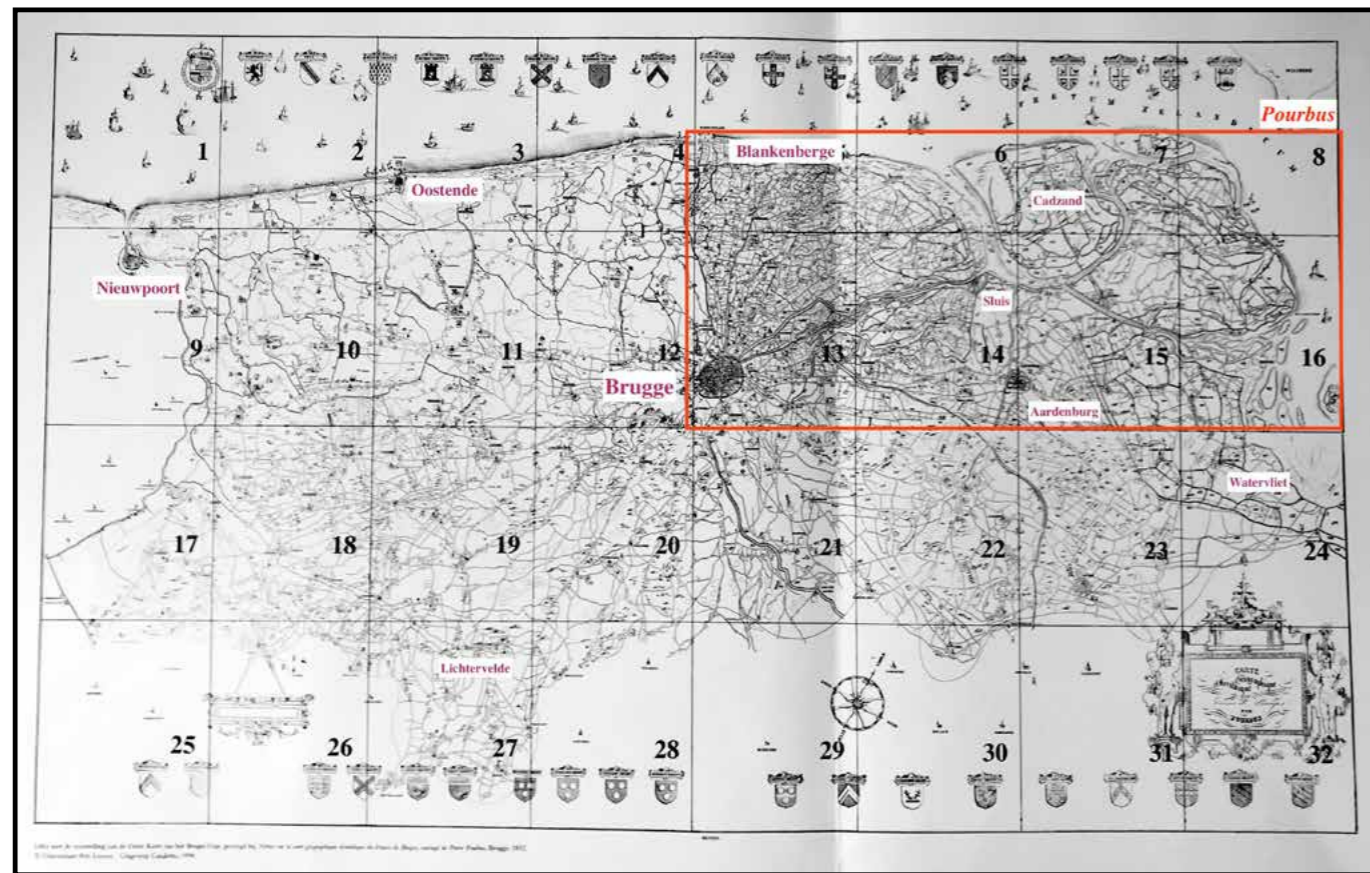


Caroline De Candt  
carolinedecandt@gmail.com

<sup>1</sup> It should be noted that doubt has indeed been raised about the permanence of Viking presence in Newfoundland; see Gordon Campbell, *Norse America: the story of a founding myth* (Oxford University Press, 2021)



Het Brugse Vrije - by **Pieter Pourbus** (1560-1570). Original scale ca 1/12.000. This is the original part still remaining in the archives of the City of Bruges (©Lukas -Art in Flanders VZW, foto Dominique Provost)



Pourbus and Claeissens map areas - from 'Het Brugse Vrije in beeld' by Uitgeverij Canaletto 1998. It is obvious that the Claeissens map shows less topographic detail than the Pourbus part...

# Pieter Pourbus, Master of Maps

## Excursion of the Brussels Map Circle to Bruges on 4 March 2023

In the universe of art history, Pieter Pourbus (1523-1584) is well known as a prominent painter. The Groeningemuseum in Bruges boasts a number of his portraits and traditional religious compositions such as *The Last Supper*, *The Last Judgment* and *The Crucifixion*.

But, map lovers also know Pourbus as a key character in the history of Flemish cartography. In particular, senior members of our Circle remember that the very first excursion of the BIMCC, on 10 October 1998, was to Bruges, to visit the exhibition in the City Archives of some very important cartographic products by Pieter Pourbus: the fragment of his original wall map of the Franc de Bruges (1571) and its large copy by Pieter Claeissens (1601). Our guide through the exhibition was Bart Van der Herten, the editor of the latest publication on this map at the time<sup>1</sup>. His book contained a facsimile in colour of the original fragment of Pourbus as well as a half-size facsimile in colour of the copy by Claeissens and a scientific introduction of about 50 pages written by ten authors.

More recently, just before the Covid-19 episode, on 6 February 2020, the Brussels Map Circle organised a lecture by Jan Trachet in the Royal Library of Belgium. He presented the new post-doctoral research project which he had undertaken: a landscape-archaeological analysis of the medieval landscape around Bruges as depicted by Pieter Pourbus.

Jan Trachet's research has now produced significant results which were the subject of the exhibition **Pieter Pourbus, Master of Maps** held at the Groeningemuseum from 1 December 2022 until 16 April 2023.

On Saturday 4 March 2023, the Brussels Map Circle returned to Bruges, a quarter of a century later, to visit that exhibition and to listen to Jan Trachet's presentation. Some 30 members and friends participated in this very successful event, organised, from A to Z, by our member Pierre Dumolin.

### Lecture by Dr Jan Trachet (Ghent University)

Jan Trachet first outlined the biography of Pieter Pourbus. Born around 1523 in Gouda, at the age of 20 Pourbus moved to Bruges, then the major economic and cultural centre in the region. He registered with the Guild of Saint Luke as a qualified painter and soon married Anna, the daughter of Lancelot Blondeel. Blondeel was not only a prominent painter working for Emperor Charles V, but also a designer of sculptures, tapestries and jewellery, an architect, city planner, surveyor and cartographer. Pourbus worked with him and followed in his tracks. He became a prominent painter, famous for his portraits and religious paintings. But he also became active as a water management expert and engineer. And he produced many cartographic works.

<sup>1</sup> Bart Van der Herten and Frans Depuydt (eds.), *Het Brugse Vrije in beeld: facsimile-uitgave van de Grote Kaart geschilderd door Pieter Pourbus (1571) en gekopieerd door Pieter Claeissens (1601)* (Leuven: Leuven University Press, 1998).

### Het Brugse Vrije - The Liberty of Bruges

The Brugse Vrije was a *castellany* in the county of Flanders, often called in English 'the Franc of Bruges' and more recently 'The Liberty of Bruges'.

It included the area around Bruges, and was bordered by the North Sea, the Westerschelde and the Yser river.

The city of Bruges was separated from the castellany in 1127. Since then the city and the Vrije were considered as separate customary law areas. The Brugse Vrije was a rich agricultural region.

It had its own burgrave, seated at the Burg, a square in Bruges, and it became part of the Four Members of Flanders at the end of the 14th century, together with the three major cities of Ghent, Bruges and Ypres.



The Brugse Vrije had its prominent location on the Burgh in Bruges



He received 27 assignments, of which 18 were from the Brugse Vrije; of these, only seven items have been preserved. All of them were on show in the exhibition.

It was the city magistrate of the Brugse Vrije who gave Pourbus the order to make a detailed survey of its large territory in 1561. Covering a region that extends from Veurne to Eeklo — nearly half of the current province of West-Vlaanderen — took him about a decade. In 1571, he delivered his cartographic masterpiece to the seat of the Brugse Vrije, where it was still located in 1998. Both its medium (canvas) and its size (3.61 m high and 6.14 m wide) made this map extremely vulnerable for extensive use. As a result, only a part of the original map survived the sixteenth century. An order for a copy on the same scale and size was given to Pourbus' disciple, Pieter Claeissens who delivered the faithful and slightly updated map.

During his doctoral research, Jan Trachet made use of Pieter Pourbus' painted map of the Liberty of Bruges, a unique depiction of the sixteenth-century landscape northeast of Bruges. He felt that studies from a landscape-archaeological point of view were hugely lacking and thus undertook a research programme which benefitted from the most recent developments in a variety of techniques.

The research programme comprised the following steps:

### High Resolution Digitalisation

The map had already been digitised with a good resolution (300 dots per inch). But to be able to analyse the map down to the smallest detail, a much higher resolution had to be achieved. The painting was photographed by Dominique Provost using a large frame mounted with a Hasselblad H5D-200c MS camera. The frame used was constructed specifically in order to photograph large paintings and consists of a vertical shaft that can be moved horizontally over a rail. The camera is attached to a platform on the vertical shaft and is moved vertically in equal distances. The frame was positioned 1 m from the painting. The photographs were taken in vertical series of 18 photographs per line, displacing the camera 7.5 cm per photograph. When a line was finished, the vertical shaft was displaced by 10 cm and a new top-down series was taken. The series taken totalled 629 photographs with a 75% overlap<sup>2</sup>.

### Photogrammetric orthorectification

Next, these 629 photographs were processed in Agisoft Photoscan in order to compile an orthographic visualisation of the painting. The exact dimensions of the painting were measured with laser and served as ground control points for the local reference system.

This resulted in an orthographic image of the painted map with a resolution of 0.00518 mm per pixel [= 4825 dpi], which is a necessity given that houses are painted with a width of 1 mm.

### Georeferencing

To be able to compare the map with other geographical data such as aerial photographs or LiDAR, the map was georeferenced in ArcGIS using more than 800 ground control points (GCP).

The sections without GCPs are areas that were heavily inundated during the Eighty Years' War (ca 1567–1648).

When projected on a modern map, it becomes clear how large the depicted territory is: 38 × 19 km, in total covering 722 km<sup>2</sup>.

### Building a historical geodatabase

The topographic content of the map was studied in depth, in order to identify the individual map elements. Initially, the topographic elements were compared with existing databases, such as the Central Archaeological Inventory (CAI), the Inventory for Architectural Heritage (DIBE), corings from the Subsoil Database Flanders (DOV), and the so-called 'anchorages' recorded in the Flemish Landscape Atlas, which are all available as GIS-shapefiles. Next, the remaining unidentified elements were further verified through aerial photographs, LiDAR and historical maps.



Jan Trachet  
presenting his speech



Pourbus painting being  
photographed with a mobile frame  
(e-Perimetron)

<sup>2</sup> Jan Trachet, 'Mapping/Painting the Medieval Landscape. A Landscape-archaeological analysis of the medieval landscape as depicted by Pieter Pourbus', e-Perimetron, Vol. 13, No. 2, 2018, 112-120.

### In-depth study of a selection of sites

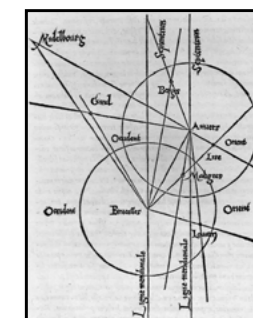
On a selection of enigmatic elements that embody pivotal information on the landscape history of the region, a more in-depth study has been carried out through a combination of archival work and archaeological field survey. For example: moated sites, the abbey Ter Doest (sacked in 1559), the 'Scaperie' sheep farm.

### Pourbus' cartographic process

One remarkable result of this research is the demonstration that Pourbus followed the methodology developed and taught by Gemma Frisius at the University of Leuven.

In summary, Frisius' triangulation process comprises these steps:

- climb to the top of the highest tower of the city
- from there look around for watchtowers of other cities
- draw a circle and the local meridian
- divide the circle in 360 degrees
- draw the line of sight from the centre of the circle to every place observed
- travel to another city, and repeat the process
- view all the places you describe from two different angles.



Gemma Frisius'  
triangulation process

Previous authors had long assumed that Pourbus followed that process, but a detailed study of his entire cartographic oeuvre using new high-resolution images now finally makes it possible to solidify the hypothesis. In particular the map of Cadzand offers new irrefutable evidence. Next to the compass points and vague compass circles already observed by an earlier scholar (Huvenne), the high-resolution images reveal even more compass circles and compass points, and a complex tangle of scratched-in lines.

After vectorising (digitally tracing) and extending all those circles and lines, a clear structure emerged that matches the illustration of Gemma Frisius.

Other evidence is derived from the account of Pourbus' expenses connected to his cartographic work for the Vrije. During his mapping campaign in the summer of 1562, between 12 and 30 August, the archived bill lists 39 place names, from Nieuwpoort to Dudzele, where Pourbus has been. When those places are plotted on a map and connected in sequence in the list, a conspicuous pattern emerges.



Pourbus itinerary and measuring scheme based on his accounts of 1562.

Pourbus' itinerary allowed him to observe any city from at least two angles.

This is an indication that he worked on the map of the Vrije according to Frisius' principles.

To conclude his brilliant presentation of Pourbus, not only as master painter, but also as Master of Maps, Jan Trachet invited the group to visit the exhibition and appreciate his work directly.

Jean-Louis Renteux  
jl.renteux@gmail.com





Het Brugse Vrije - Copy by **Pieter Claessens** (1597-1601) after Pieter Pourbus (1560-1570).  
Of the original painting by Pieter Pourbus himself, only the upper right part still exists...  
(©Lukas-Art in Flanders VZW, photo Dominique Provost)

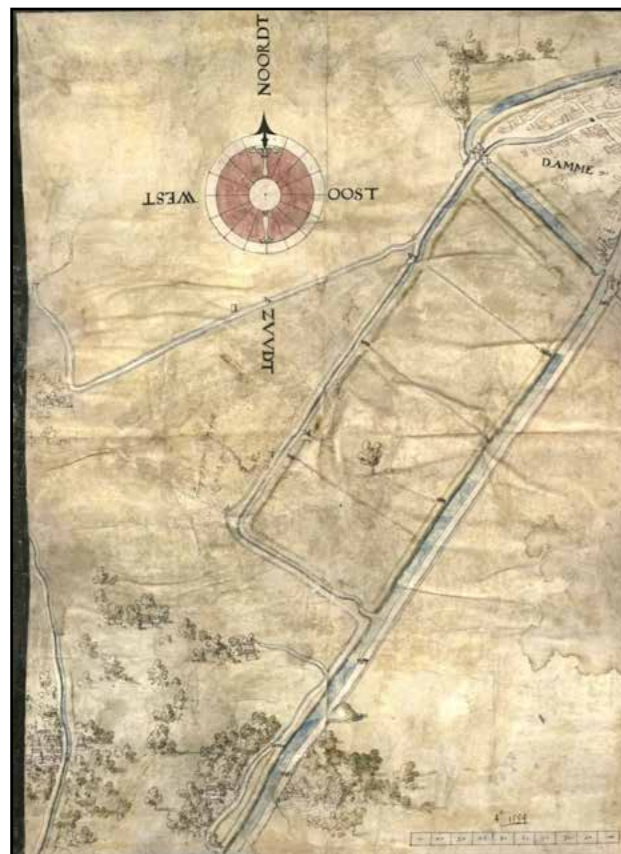


Fig. 1. Map of the Zeuge near Damme, 1554-57



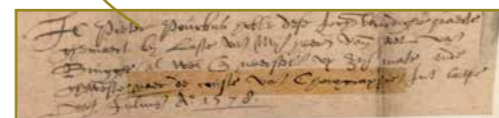
Fig. 2. Sketch for the map of the Dunes Abbey in Koksijde, 1563



Fig. 3. Map of the watering of Broucke and Moerkerke-Zuid-over-Leie, 1574



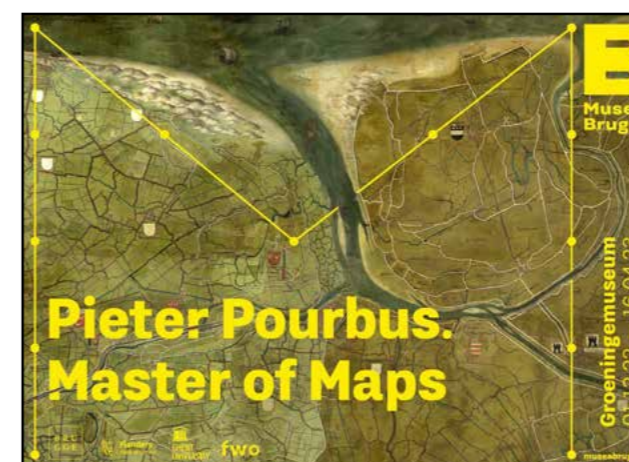
Fig. 4. Map of the watering Romboutswerve, 1578



*Pourbus declares he uses the newest techniques of measurements ('naer de conste van chorographie' i.e. triangulation by G. Frisius)*

# Visit of the Pieter Pourbus, Master of Maps Exhibition

*Groeningemuseum – Bruges*



This exhibition gave us an excellent opportunity to make our acquaintance with ‘The painted map of the Liberty of Bruges’ (1571), a work that straddles the boundary between art and cartography,

Pourbus’ detailed map depicts the harbour landscape of Bruges at the end of the sixteenth century in a unique manner. The work was produced at a crucial turning-point in history, immediately prior to the start of the Eighty Years’ War but before industrialisation forever changed the configuration of the coastal landscape.

As a result, the Pourbus map is one of the last invaluable testimonies to the medieval landscape that once surrounded Bruges. At the same time, its skilled combination of scale, dimensions and details makes it a technical masterpiece of the very highest quality.

In the exhibition ‘Pieter Pourbus. Master of Maps’, the painted map occupies the central position, both literally and figuratively. With the aid of a number of remarkable landscape-archaeological finds and the use of magnifying glasses and digital screens, this unique map and the lost medieval landscape it depicts are brought back to life. What did the countryside around Bruges look like at the end of the sixteenth century? And what remnants of that period can still be found today?

Although the painted map has often been used for illustrative purposes, its topographical content has scarcely been investigated. ‘Pieter Pourbus. Master of Maps’ focuses the spotlight on the cartographic work of the painter – who is nowadays better known for his portraits – and for the very first time takes a detailed look at the non-artistic aspects of ‘The painted map of the Liberty of Bruges’. The exhibition is an extension of the post-graduate research carried out at the University of Ghent by Jan Trachet and analyses the map from a landscape-historical and archaeological perspective.

In addition to the central focus on the map itself, the exhibition also reconstructs the historical and cultural context in which it was made: Bruges as a cartographic crossroads, the Liberty of Bruges as a patron of the arts and Pourbus as a cartographer.

The exhibition also presents other preserved cartographic work by Pieter Pourbus, focussing on the current topographical map of the coastal plain:

1. Map of the Zeuge near Damme, 1554-57, pen and brown ink, additionally coloured with watercolour on parchment, 57.7×43 cm, Bruges, State Archives, Maps & Plans, no. 190 (© State Archives of Bruges)–see Fig.1.
2. Sketch for the map of the Dunes Abbey in Koksijde, 1563, pen and brown ink, additionally coloured with watercolour on paper, 46 × 80.3 cm, Bruges, 0000.GRO3101.II (© Musea Brugge, [www.artinlanders.be](http://www.artinlanders.be), photo: Cedric Verhelst). – see Fig.2
3. Map of the waterings of Broucke and Moerkerke-Zuid-over-Leie, 1574, pen and brown ink, additional colouring with watercolour on paper, 112 × 114.4 cm, Bruges, State Archives, Maps & Plans, no. 628 (© State Archives Bruges) – see Fig.3.



Fig. 5. Plan of the Dunes Abbey in Koksijde, 1563,



Fig. 6. Map of Cadzand, 1554-57

4. Map of the watering Romboutswerve, 1578, pen and brown ink, additionally coloured with watercolour on paper, 43×83.5 cm, private collection (© Cedric Verhelst). On this map, Pourbus declares that he uses the most modern method of chorography. At that time, that was the triangulation method of Gemma Frisius.–see Fig.4.

5. Plan of the Dunes Abbey in Koksijde, 1580, oil on canvas, 214.5 × 215 cm, Bruges, 0000.GRO1534.I (© Museums Bruges, [www.artinlanders.be](http://www.artinlanders.be), photo: Hugo Maertens)–see Fig.5.

6. Map of Cadzand Island, 1578 (?), pen and brown ink, additionally coloured with watercolour on paper, 48.7×49.3 cm, Bruges, City Archives, Maps & Plans, no. 11. (© Bruges City Archives).–see Fig.6.

The Brussels Map Circle group then shared a convivial lunch at the *Le chef et moi* restaurant next to the museum.

In the afternoon, Pierre Dumolin led the group through two other sites to present iconographic and cartographic material about Bruges and The Liberty of Bruges which is held in various museums and libraries.



Visit to the Gruuthuse museum with Pierre guiding the MapCircle members



## Visit to the Gruuthuse Museum

In the afternoon, Pierre Dumolin led the group through two other sites to present iconographic and cartographic material about Bruges and The Liberty of Bruges which is held in various museums and libraries.

Pierre Dumolin started with a miniature of the Battle of Beverhoutsveld from 1383 published in the Chronicles of Froissart by Philippe de Mazerolles from 1468 or 1469 (library in Berlin).



The Battle of Beverhoutsveld from 1383 published in the Chronicles of Froissart by Philippe de Mazerolle

The Miniature depicts the battle with a panoramic view of Bruges in the background. It is remarkable that we can still recognise the buildings depicted at that time.



Triptych of Sint Nicolas ca 1500, Groeninge museum.

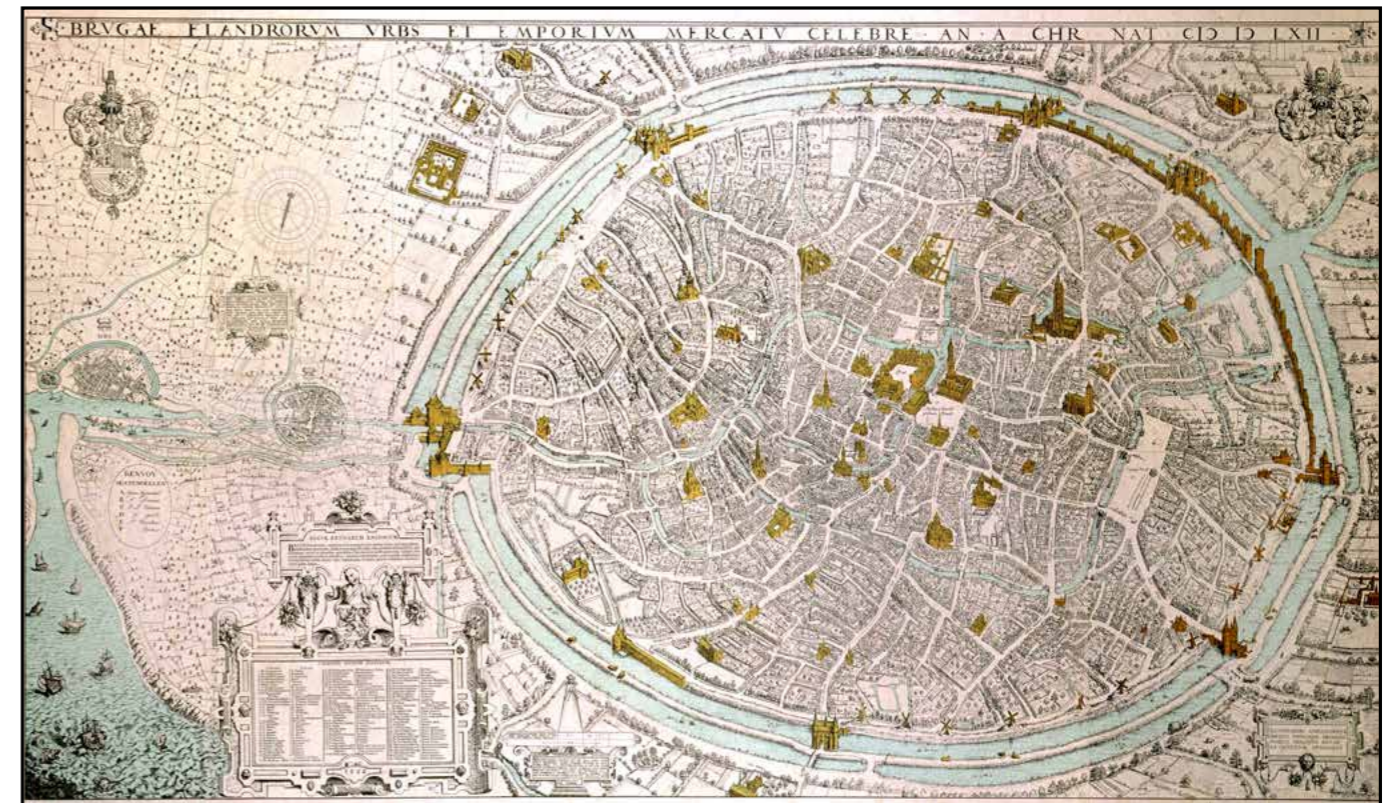
The retable of Saint Nicholas by the Master of the legend of Saint Lucy (ca. 1435-1506) shows the painted towers and fortifications of the city of Bruges in the background. These panoramic views are important for the various construction phases of the elevation of the belfry. The oldest representations date from before 1483.

In the Gruuthuse museum there are artifacts from the same period as the Pourbus map.



Painting of The Seven Wonders of Bruges by Pieter Claeissens the Elder 1560.

The seven most important buildings are represented on this painting. Here Bruges profiles itself as a city with grand infrastructure, both commercial and religious. Ruins were painted between the buildings to show that Bruges is an old city. The painting suggests a Renaissance mindset.



#### Marcus Gerards map of 1562 :

This ground plan by Marcus Gerards dates from the same period (1562).

The map (185 × 100 cm) is composed of ten sheets of paper assembled together.

The map was commissioned by the city of Bruges; it had to demonstrate that the city was easily connected to the Zwin and the sea. Thus Sluis and Damme were depicted close to Bruges, without regard for scale.

Given the scale of the plan (1:2300), major buildings can be depicted accurately. Many smaller buildings are also recognisable. As a result, the map provides a detailed picture of what Bruges looked like in the middle of the sixteenth century.



Marcus Gerard  
Map detail

The ten original copper plates from 1562 are kept in the Gruuthuse museum.





### Jan de Hervy's map;

De Hervy's map of 1501 is a masterpiece. The map (oil on canvas measuring  $108 \times 43.5$ cm) is a unique document of early landscape painting in bird's-eye cartography.

The map is 70 years older than the Pourbus map and covers an area of approximately  $45 \times 20$  km with Bruges, the polders with the Zwin, the islands of Cadzand, the Honte (Westerschelde), the island of Biervliet, and part of Zeeland with the islands of Walcheren and Beveland.

In 1501, the magistrate of the city of Bruges commissioned the artist to represent the hydrography of this area. Emphasis is placed on the representation of waterways, freshwater supply, locks, dykes, watermills, villages (with toponyms), outer harbours, roads, islands and coastal infrastructure.

Although it is not a map drawn to scale, this painting is more than a schematic representation of the region, given that the ratio of distances between the cities is accurate. It was used as the basis for the Zwin renovation works which were designed to continue enabling Bruges to be connected to the sea.

Jan de Hervy's work is at the origin of the Bruges cartographic tradition, taken up by Pieter Pourbus.

## Visit to the City Hall

Pierre Dumolin led the group to the first floor of the city hall of Bruges, to watch a new presentation of the area between Bruges and the sea based on the projection of digital images onto a 3D model.

The model covers the area between the sandy region, the coastal plain or polders, the dune belt and the sea; Bruges is located on the border between the sandy region and the polders. This area covers the connection to the sea, the former island of Cadzand and the former Zwin ports; the current coast to Zeebrugge and Ostend is also represented.

A model simulates the history of the region from Roman times to the present day and shows the evolution of the connection of Bruges with the sea. The spectacular changes of the region before and after the creation of the Pourbus map are closely simulated.

The coastal landscape of the Polders and the Zwin region has evolved considerably over time, under the influence of the tidal effect of the sea, where calm and dynamic periods alternated, and through man's intervention to control nature.

During periods of heavy storms, the sea entered the coastal plain creating deep navigable tidal channels that cut through the peat bog hinterland, turning it into an intertidal area of mudflats and saltmarshes, extending to the more elevated sandy area (around Bruges). During calm periods, sedimentation predominated, causing siltation of the channels.

Subsequent strong storms created new breaches in other locations, which again silted up over time.



Maquette showing the Zwin story in the City Hall

The Zwin inlet was formed originally by a storm that devastated the Flemish coast in 1134, creating a tidal channel that reached some 15 km inland and was also connected, through another channel, to the mouth of the Scheldt further north-east. The new waterway offered access to the sea to the inland city of Bruges, which consequently rose to become one of the foremost medieval port cities of Europe.

However, from the late thirteenth century onwards, the channel was affected by progressive silting. Large sea-faring vessels then had to unload their cargo at smaller ports along the Zwin, like Monnikerede, Hoeke, Mude, Damme and Sluis.

This silting was in part a natural process but was greatly exacerbated and accelerated by man's progressive embanking of the salt marshes surrounding the channel to turn them into polders for agricultural use.

New channels were constructed, some of them by partly dredging the old silted up channel to allow navigation to continue. However these difficulties caused the economic power of Bruges to decline after 1500.

The projection of the Pourbus map on the model gives an exact representation of the Zwin region between the years 1561 and 1571.

During the Eighty Years' War (ca 1567-1648), the dykes in the Sluis region were breached, again flooding large areas and completely changing the landscape as the ports of the Zwin disappeared.

Later, new canals were built to connect Bruges to the sea.

The presentation ends with the connection of Bruges to the new seaport of Zeebrugge, with an extremely important Liquefied Natural Gas (LNG)- terminal.

The accuracy of this dynamic model is based on years of cartographic, geological and archaeological research from Ghent University.

Many thanks to our enthusiastic Circle Members and friends, to Jan Trachet, and to Paul de Candt for his brochure giving us all a unique souvenir of our day in Bruges.



Pierre Dumolin  
pierre.dumolin@skynet.be

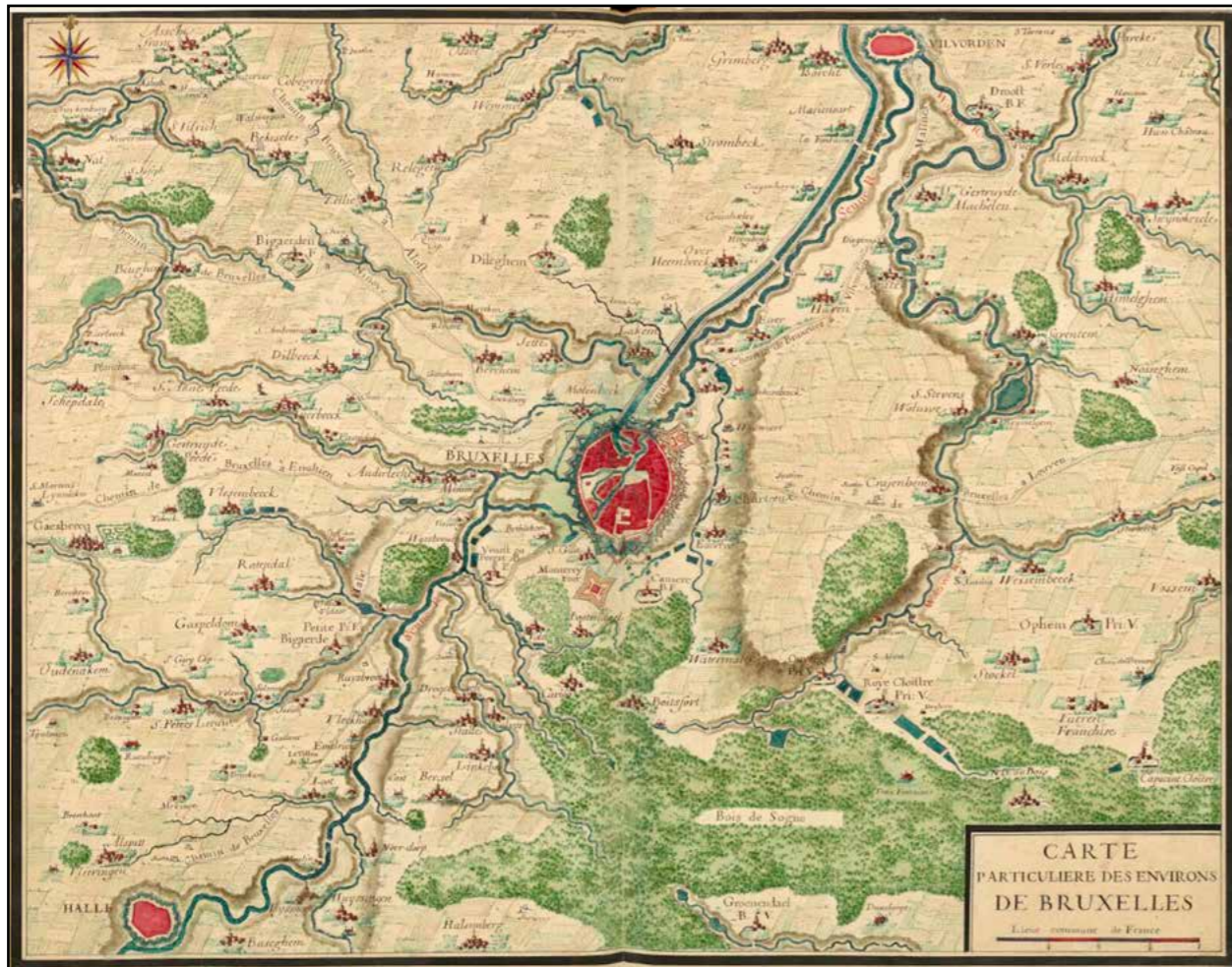


Fig. 1. 'Carte particulière des environs de Bruxelles' around 1700 (BnF, Ge DD 4586-2)

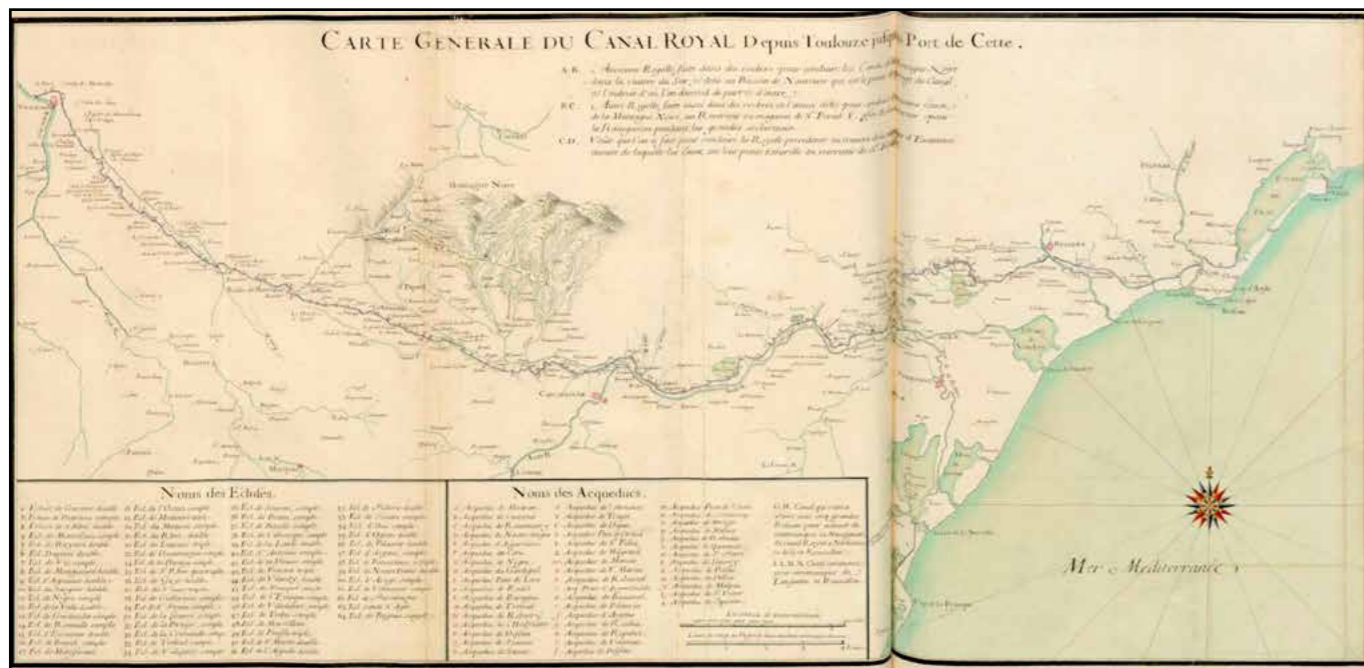


Fig. 2. 'Carte générale du canal royal depuis Toulouse jusqu'au port de Cette' in 1693 (BnF, Ge DD 4585-2)

## Les atlas de Louis XIV [The Atlases of Louis XIV]

The many wars waged over half a century by Louis XIV (1638–1715) to expand French territory led to a spectacular development of military cartography. He gradually built up a special corps of engineers to accompany the troops and draw maps during the campaigns. This resulted in a wealth of highly detailed large-scale maps of the theatres of operations which constitute a precious historical source on those territories. Only a minority of the maps were turned into finished versions, engraved and published; the vast majority, thousands of them, remain as manuscript minutes scattered among many French institutions. The main institutions involved are the *Service Historique de la Défense* (SHD) and the *Institut Géographique National* (IGN), where finding one's way is somewhat complicated<sup>1</sup>. Fortunately, the *Bibliothèque nationale de France* (BnF) also holds a number of manuscript military atlases which are readily accessible online (<https://gallica.bnf.fr/>). Research has also been made easier by the publication, in 2017, of a 'catalogue raisonné' of 174 manuscript military atlases of the 17<sup>th</sup> and 18<sup>th</sup> centuries<sup>2</sup> identifying the location of some 10 000 leaves depicting plans of fortified cities and fortresses, maps of the surrounding territories and other views.

In this article I aim to highlight a series of atlases held at the BnF which contain little-known maps and plans of fortified places in French border areas, as well as numerous places which were visited by the French military. These atlases are known as '*Les atlas de Louis XIV*'.

The exact origin of this series of twelve atlases is not known precisely. In fact, these volumes emerged in December 1953 at an auction sale in Hamburg; they came from the library of the Royal House of Hanover and were acquired by the BnF.

At the time these atlases were thought to comprise copies of original maps and plans held in the military archives in Vincennes; these copies had been acquired by the United Kingdom in the early 18<sup>th</sup> century<sup>3</sup>. Myriem Foncin, then map curator at the BnF, showed that this was not the case<sup>4</sup>.

The luxurious bindings, in red morocco leather bearing the arms of France, were evidence that they belonged to the Court of France and would not have been offered to the enemy! Besides, the frontispiece of one of the volumes is clearly dedicated to Louis XIV.

The discovery of two ex-libris hidden under that of the Royal House of Hanover made it possible to reconstruct the history of the collection: those of the Duke of Cumberland and, beneath, that of the De Béthune-Charost family. It looks as though the volumes were borrowed from the Royal Library by Armand II de Béthune, third Duke of Charost (1663–1747) or by his son Paul-François de Béthune (1683–1759). Both played very significant parts in the wars of Louis XIV and subsequently held high ranking positions in the army, eventually becoming tutors to the young Louis XV. Somehow, these volumes passed into their personal library and received the ex-libris of their heir, Armand Joseph de Béthune, fifth Duke of Charost (1738–1800). His library of over 10 000 volumes was put up for sale in 1801 and the set of atlases was then acquired by the Duke of Cumberland, fifth son of King George III of the United Kingdom and Hanover and a fierce enemy of France, who became King of Hanover himself in 1837.

The atlases, which were sold as one lot, do not constitute a homogeneous series. Although most of them do not bear a precise date, it seems that they are composite atlases which have been assembled at different periods, e.g., to celebrate a victory. Taking into account the peculiarities of the bindings, the original numbering of the volumes and their content, the BnF was led to distinguish four different collections to which were given the call numbers Ge DD 4585 (2 vol.), Ge DD 4586 (7 vol.), Ge DD 4587 (1 vol.) and Ge DD 4588 (1 vol.); see attached table.

A set of two volumes entitled *Plans des places du Royaume* [Plans of the Kingdom's strongholds] is explicitly dated to 1693; the first volume comprises some 96 plans along the new borders of France, in particular next to the Southern Netherlands: Picardy, Artois, Flanders, Hainaut, Luxembourg (BnF call number Ge DD 4585).

<sup>1</sup> See 'Tracking the map heritage of the *Dépôt de la Guerre* in France', *Maps in History* No 60, Jan 2018, pages 35–36.

<sup>2</sup> Émilie d'Orgeix and Isabelle Warmoes, *Atlas militaires manuscrits (XVIIe - XVIIIe siècles)* (Paris: BnF Éditions/Ministère des Armées, 2017). This publication was reviewed in *Maps in History* No 66, Jan 2020.

<sup>3</sup> Dietrich Gurlitt, 'A map collection owned by Louis XIV', *Imago Mundi* VII, 1951, pp 46–47.

<sup>4</sup> Foncin, Myriem, 'L'histoire d'une collection de cartes réunies pour Louis XIV', in *Mélanges...Frantz Calot* (Paris: Librairie d'Argenson, 1960), pages 119–126 (BnF: GE F PIECE-10345).

Another set (Ge DD 4586) comprises several volumes entitled *Cartes des environs de plusieurs places* [Maps of the surroundings of several strongholds] which, initially, must have covered all French border areas; dates are indicated only on some of the maps, ranging from 1674 to 1704. Volume 1 covers places between the North Sea and the Scheldt river, giving a plan of each of these fortified places and a map of the surrounding area; volume 2: places between the Scheldt and Meuse rivers; volume 4: places between the Moselle and the Rhine rivers; volume 5: places in Flanders, Gelderland and Holland; volume 6: places in the Alps and along the coasts, from the Mediterranean to the North Sea; volumes 7 and 9 contain maps of neighbouring countries: the Spanish Low Countries, United Provinces, Germany, Austria, Venice. Two volumes were, until now, considered as missing: volume 3 covering places between the Meuse and Moselle rivers, and volume 8 covering the area between the Rhine and Dauphiné region. But that was before Francis Herbert saw a draft of this article. He knows where is located volume 3, entitled *Cartes des environs de plusieurs places entre la Meuse et la Moselle*, and he is going to present a study of it in the next issue of *Maps in History*!

There are also an atlas (Ge DD 4587) mapping the area between the North Sea and Luxembourg, in 12 sheets <sup>5</sup>, and a small volume of sea charts (Ge DD 4588) covering the coast of Brittany, Ireland, Great Britain, the North Sea, the Baltic Sea and Norway <sup>6</sup>.

Finally, a volume purchased in 1953, entitled *Plans des places étrangères, tome I* [Plans of foreign strongholds, tome I] appeared to complement another (tome II) already present in the *Bibliothèque du Génie* at SHD in Vincennes. These two volumes have been regrouped in Vincennes and are therefore not accessible through Gallica.

In total, these atlases contain over 500 maps and plans of places around western Europe. To help researchers find their way through them, a 13–page index has ben put together<sup>7</sup>. Photos of this index can be seen on our website: <https://www.bimcc.org/history-of-cartography/atlas-louisxiv>.

Jean-Louis Renteux  
jl.renteux@gmail.com

<sup>5</sup> Claire Lemoine-Isabeau, late member of this Circle, had analysed atlases Ge DD 4586-7 and Ge DD 4587 in '*Les militaires et la cartographie des Pays-Bas méridionaux et de la Principauté de Liège à la fin du XVIIe et au début du XVIIIe siècle*', pp. 100-106.

<sup>6</sup> Editor's note: This atlas was unknown to historians of nautical charts. It has been added, following Jean-Louis's report, to the MEDEA-Chart online database: <https://medea.fc.ul.pt/view/atlas/691>. It will also be included in the upcoming revision of Dick Pflederer's *Census of portolan charts*.

<sup>7</sup> The typed inventory can be consulted in the BnF Cartes et Plans reading room (call number: Usuel 001 Loui).

# Maps of the United Kingdom of the Netherlands

Until 1790, the area of what now comprises the Netherlands, Belgium and Luxembourg consisted of the Republic of the United Netherlands, the Austrian Netherlands, the Principality of Liege and some smaller independent territories. The Austrian Netherlands were annexed by France in 1795, along with the Principality of Liege. The Republic was transformed into the Batavian Republic in 1795. In 1806 this gave way to the Napoleonic kingdom of Holland, which in turn was incorporated by France in 1811.

Shortly after Napoleon was defeated at Leipzig (16–19 October 1813), the victors decided on a constitutional reorganisation of Europe. On 21 November 1813 the Sovereign Principality of the United Netherlands was proclaimed, encompassing the territory of the former Republic. In January 1814, the former Austrian Netherlands and the German area west of the Rhine and Moselle rivers were divided into three general-governments: Belgium, Lower Rhine and Middle Rhine. After Napoleon's latest and this time final defeat at Waterloo, it was decided that the Netherlands should become larger in order to serve as a counterweight to any new French expansionism. First, William I became Governor of Belgium on 1 August 1814. Belgium was then expanded to include the Lower Rhine territories west of the Meuse. The remaining part of Lower Rhine was annexed to Middle Rhine as the Lower and Middle Rhine Governorate. The Congress of Vienna (1814–1815) finalised these constitutional changes. The Netherlands, the Governorate of Belgium and the western parts of Lower and Middle Rhine were united into the Kingdom of the Netherlands and the Grand Duchy of Luxembourg (16 March 1815) with William I as King and Grand Duke. The eastern parts of Lower and Middle Rhine became two Prussian provinces: the Grand Duchy of Lower Rhine (or just Lower Rhine) and Juliers–Cleves–Berg. In 1822, these two provinces were merged into the Rhine Province.

Publishers who wanted to publish maps during this period must have despaired. The rapidly succeeding changes left no time to issue an updated map. The maps of the Netherlands published between 1813 and 1816 were usually modified versions of maps with pre-1795 boundaries, but with new names or regional divisions. This was intended to reflect the geographical situation as accurately as possible; however by the time these products were published, they were mostly outdated.

<sup>1</sup> H.A.M. van der Heijden, *Oude kaarten der Nederlanden, 1548-1794*. Alphen aan den Rijn: Canaletto/Repro-Holland; Leuven: Universitaire Pers, 1998. Map 256.

## The first maps of the new kingdom

Five maps of the new kingdom came out as early as 1815, four of which were updated older maps. Three of these maps were issued within three months of the new kingdom being declared.

Evert Maaskamp was the first. On 8 June 1815 in the *Rotterdamsche Courant* he advertised a 'New map and large distance chart of the entire Kingdom of the Netherlands'. This is almost certainly the later state of the distance chart published by Jan de Lat around 1740<sup>1</sup>. On De Lat's distance chart, the inset map was called *Nieuwe Land-kaart van de XVII Nederlandse Provinciën – Carte Nouvelle d'le XVII Provinces du Pais-Bas*, which Maaskamp changed – without reference to the kingdom – to *Nieuwe kaart der vereenigde Nederlanden – Nouvelle Carte des Païjs-Bas Unis*. On the map he had roughly drawn in the new boundary (Fig.1).

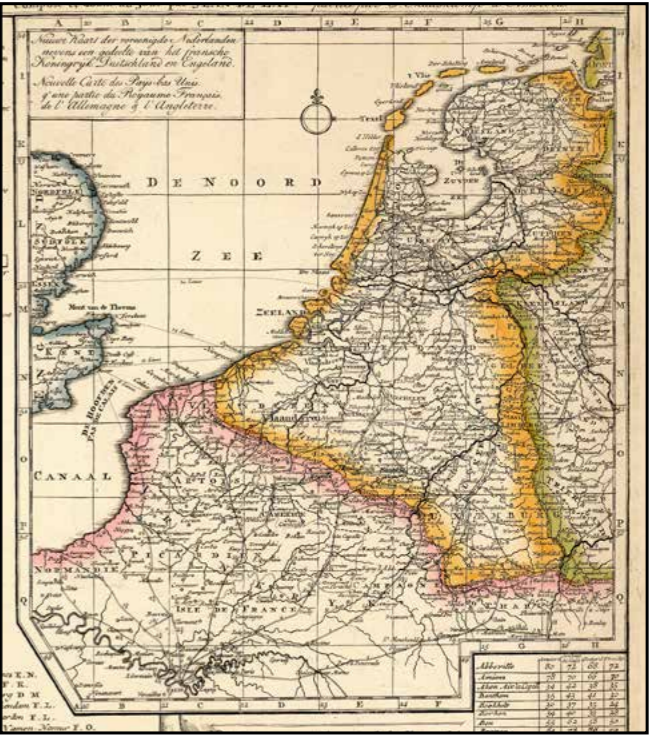


Fig. 1. Inset map of the new kingdom on Maaskamp's edition of De Lat's distance chart (Amsterdam, Allard Pierson, HB-KZL 34.11.68)

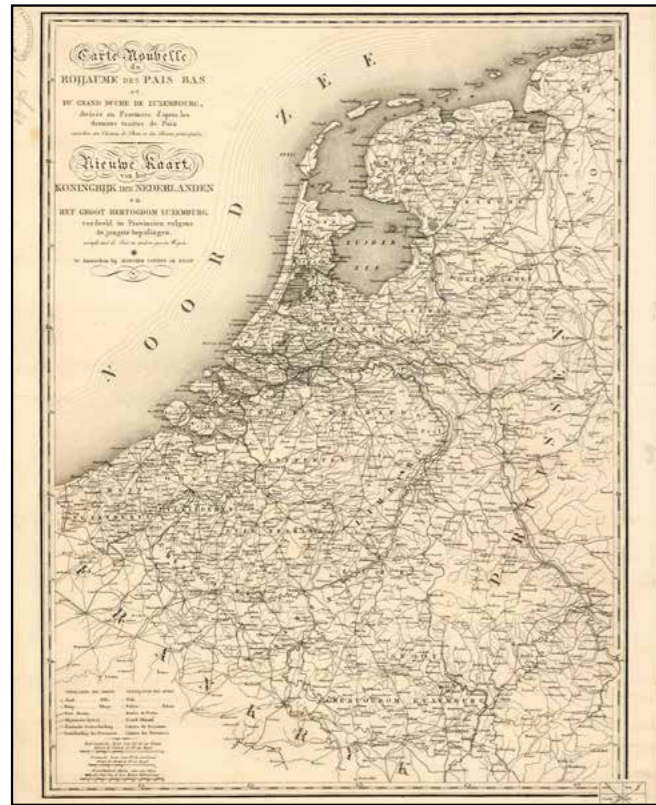


Fig. 2 The 1815 map by Mortier, Covens & Son (Amsterdam, Allard Pierson, HB-KZL 104.15.34)

On 12 June 1815, in the new publications section of the *Nederlandse Staatscourant*, the first new map of the new kingdom is mentioned. This map by the renowned firm Mortier, Covens and Son in Amsterdam has titles in French and Dutch: *Carte nouvelle du Roijume des Païs Bas et du Grand Duché de Luxembourg* and *Nieuwe kaart van het Koninkrijk der Nederlanden en het Groot Hertogdom Luxemburg*<sup>2</sup> (Fig. 2). This map features provincial boundaries and the names of the eighteen new provinces.

The *Berlinische Nachrichten von Staats- und gelehrten Sachen* of 15 June 1815 includes an advertisement for the *Interims-Charte von dem Königreich der Niederlande*, published by the Geographical Institute in Weimar (Fig. 3). This map was made somewhat in haste. An older map of the Kingdom of Holland was adapted for the northern part<sup>3</sup>, while the southern provinces were engraved on a new copper plate. Because the southern provinces extend more westward, the left frame shows a kink. In addition the map image does not match. In the north, the provinces are inscribed with sometimes obsolete names, but no province boundaries are drawn on the southern sheet. Even during printing,

2 Marco van Egmond, Covens & Mortier: A Map Publishing House in Amsterdam, 1685-1866. Houten: HES & De Graaf, 2009. No. 112. Copies of the first state Amsterdam, Allard Pierson UvA, HB-KZL 104.15.34, and Leiden, Universiteitsbibliotheek, COLLBN P 2 N 83.

3 H.A.M. van der Heijden, *De kaart van Nederland in de Franse Tijd, 1795-1814*. Alphen aan den Rijn: Canaletto/Repro-Holland; Leuven: Universitaire Pers, 2000. Map 17.

4 Friedrich Bertuch, review in *Allgemeine Geographische Ephemeriden*, vol. 47, 2nd part, June 1815, pp. 238-239.

5 Copy: Den Haag, Nationaal Archief, 4.AANW 161; a second copy was offered for sale in 2018 by Bubba Kuyper.

6 Van der Heijden 1998, map 270.



Fig. 3. Interims-Charte von dem Königreich der Niederlande, Weimar: Geographisches Institut, 1815 (Amsterdam, Allard Pierson UvA, HB-KZL 102.24.14)

adjustments were made<sup>4</sup>.

The publisher Christoph Fembo in Nuremberg also published an *Interims-Karte vom Königreich der Niederlande in 1815*<sup>5</sup>, (Fig. 4) for which he adapted the map *Belgii Universi, nunc inter Regnum Hollandiae atque Imperii Francici Provincias divisi, Tabula Geographica* from 1748, which had been published by the heirs of his predecessor Homann<sup>6</sup>.



Fig. 4. Interims-Charte von dem Königreich der Niederlande, Nürnberg: Christoph Fembo, 1815 (The Hague, National Archives, 4.AANW. 161)

The last map published in 1815 is included in Smith's *New General Atlas Containing Distinct Maps Of all the Principal Empires, Kingdoms, & States Throughout the World arranged according to the General Treaty signed in Congress at Vienna June 1815* (Fig. 5). Although this atlas was published in 1816, the Belgium and Holland or the United Netherlands 1815 map states that it was issued on 6 October 1815. This map, like both the German maps, is a hastily adjusted old map of the Seventeen Provinces. All boundaries are those before 1790, over which the new boundary has been drawn as correctly as possible.

After these five, maps of the new kingdom followed at a rapid pace. At least 200 maps were published from 1815 to 1830 — that's one per month on average!

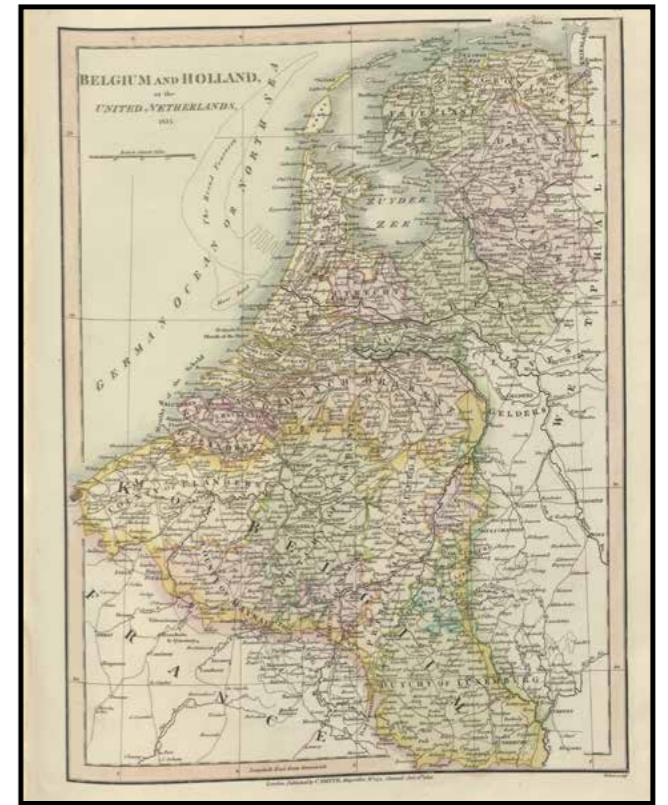


Fig. 5. Belgium and Holland or the United Netherlands 1815, from Smith's New General Atlas, 1816 (Leiden University Libraries, Atlas 60).

## Two new kingdoms

Fifteen years on, the united kingdom was over. For various reasons it proved impossible to merge the northern and southern Netherlands into one country after a century and a half of separation. The kingdom fell into three independent realms: the Kingdoms of the Netherlands and Belgium, and the Grand Duchy of Luxembourg, which was linked to the Netherlands by a personal union. Various proposals for the border between these realms were made as early as 1831, the last being the Treaty of the XXIV Articles of 15 November 1831, which stipulated that a large part of Limburg province and Walloon-speaking Luxembourg would belong to Belgium. The King of the Netherlands did not agree, so the status quo was maintained and Belgium remained in de facto possession of all of Limburg and Luxembourg (except Maastricht and the Fortress of Luxembourg). With some changes, William I finally accepted the 24 articles in 1839. So the map publishers had to change their maps again. Most followed the status quo, showing all of Limburg and Luxembourg as Belgian territory.

Adolf Stieler was the first to list the two territories as independent kingdoms on a map. His 1831 map of northwest Germany shows 'auch das Kgr. der Niederlande und Kgr. Belgien' (also the Kingdom of the Netherlands and the Kingdom of Belgium). On this map, no distinction is made between provincial borders and the border between the three states, so it can only be determined from colouring which province belongs to which realm. On the copies



Fig. 6. The map of the new Kingdom of the Netherlands in Weygand's edition of Lapie's atlas. This map is dated 1832 (Amsterdam, Allard Pierson, HB-KZL V 5 C 1)



Fig. 7. The map of the Kingdom of Belgium in Weygand's edition of Lapie's atlas, 1832 (Amsterdam, Allard Pierson, HB-KZL V 5 C 1).

consulted, this colouring follows the boundaries established in 1839.

It is often not possible to determine whether or not there are two kingdoms from maps from the period between 1831 and 1839. Maps entitled 'Holland and Belgium' were published both before and after 1831. It only becomes clear when the word Kingdoms (plural) is mentioned. From 1832, for example, we have the *Carte des Royaumes de Belgique et de Hollande* (F.G. Levrault, Paris) and *Die Königreiche der Niederlande und Belgien* (Geographisch Institut Weimar). The Hague publisher F.J. Weygand could not make up his mind. In his edition of Lapie's atlas<sup>7</sup>, he included three maps: *Nieuwe kaart van het Koningryk der Nederlanden* (i.e. one country), *Kaart van Oud Nederland na de afscheiding van België* (Fig. 6) and the *Nieuwe kaart van België na de afscheiding van Nederland* (Fig. 7) (i.e. two independent countries). Remarkably, on the map of Old Netherlands, Limburg is Belgian, with the exception of Venlo, Stevensweert and present-day South Limburg, which are marked 'Hollandsch'. On the map of Belgium, all of Limburg is Belgian.

### A cartobibliography?

In 1998 Henk van der Heijden published his cartobibliography of the maps of the Seventeen Provinces, followed in 2000 by one of the Netherlands in the French era up to 1814.

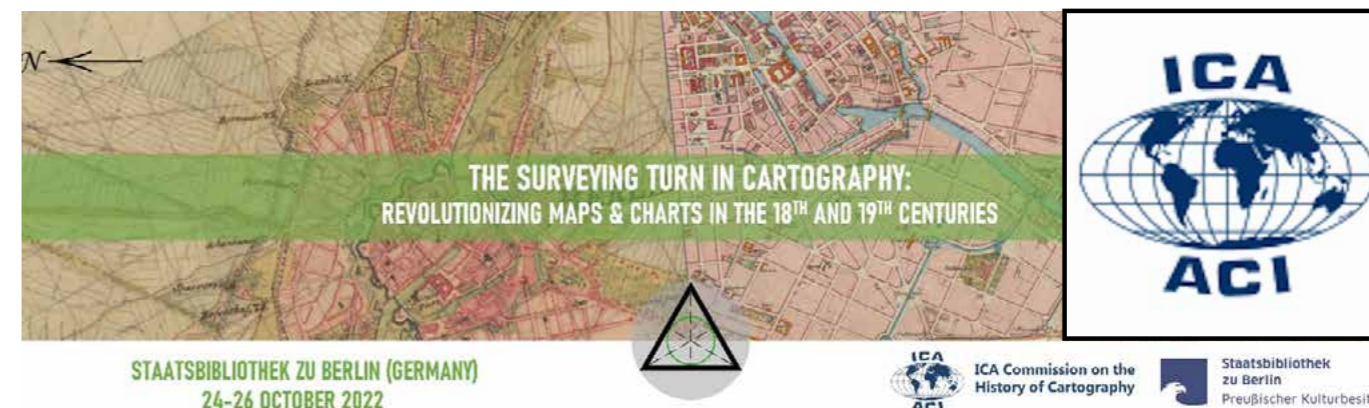
For several years I myself have collected material for a cartographic bibliography of the United Kingdom of the Netherlands from ca 1815 to William I's eventual acceptance of the borders in 1839, with the maps from 1840 as an 'offshoot'. For the period ca 1815–1830, maps of the individual parts also qualify for inclusion, provided they form a pair and appear in the same atlas. Maps of individual kingdoms from the period after 1830 are not included. At present, over 300 such maps are known. Getting good images is especially difficult, as many maps can be found on websites of map dealers and auction sites such as eBay and Catawiki, where the photos usually have low quality.

Dear reader, if you have any information about these maps, or own such maps, I would be delighted to hear from you.



Peter van der Krogt  
peter@vanderkrogt.net

<sup>7</sup> Nieuwe Hand-Atlas ten dienste der scholen... zamengesteld door Lapie. Den Haag: F.J. Weygand, [1832]. The map of the new kingdom of the Netherlands is dated 1832.



The 9th International Symposium of the International Cartographic Association's (ICA) Commission on the History of Cartography was held in Berlin from 24 to 26 October 2022.

The commission's international symposia are normally organised every two years, but the global pandemic caused a last-minute cancellation of the previous symposium in Istanbul in 2020, meaning the last in-person conference was in Oxford in 2018. After a four-year gap, it was wonderful to come together once again and meet many familiar and new faces from the community of map historians. The local organiser, the Staatsbibliothek zu Berlin, welcomed about 40 attendees in the grand Humboldt-Saal in its recently renovated old main building on the boulevard Unter den Linden, for an inspiring three days of lectures and guided visits.

The symposium's main theme was the global 'surveying turn' in cartography, especially during the eighteenth and nineteenth centuries, when larger-scale representations of wider regions were created based on direct observation and measurement, resulting in 'ever truer to nature' maps. Matthew Edney started off the symposium with a theoretical paper considering the rise of these systematic territorial surveys in the period 1775–1830, replacing the intellectual primacy of geographical compilation. This eventually led to the formation of the concrete map concept and the coinage of the term 'cartography' in the early nineteenth century. Many of the symposium's papers went on to present concrete examples of these characteristic systematic surveys — mainly from Europe, although China, southern Africa and America were also represented. Other presentations focused on specific aspects of the mapmaking process, such as the instruments used for triangulation or the representation of contour lines, water lines and isobaths in estuarine areas. Finally, several of the presentations moved away from traditional topographic mapping and explored the concept of the surveying turn from a different perspective, for example in the

context of school atlases, linguistic surveys, city plans, or even a nineteenth century strategic war game for Prussian military officials. The publication of a proceedings volume featuring many of the symposium's papers is planned through the Staatsbibliothek's KartDok repository later in 2023.

The small scale of the symposium allowed for nice informal coffee and lunch breaks, where cartographic conversations could be continued in a friendly atmosphere. All attendees were also invited to partake in different tours set up by the enthusiastic local organisers, showcasing the best the state library has to offer in terms of cartography. This of course included a visit to the library's beautiful new map reading room, where some highlights of the library's impressive collection were on display. This ranged from nineteenth-century manuscript topographic surveys, through maps showing the spread of the cholera pandemic, to some awe-inspiring thematic maps on mountain ranges by the likes of Alexander von Humboldt and Carl Ritter. At the time the symposium was being held, the reading room also housed the wonderful temporary exhibit *Worlds in Figures* by artist Evan Roth, who was on hand to tell us more about his artwork. Fascinated by systems which seem factual and exact but are in fact deeply embedded with bias, the artist has created bold-coloured paintings and murals of world maps in different map projections to convey this message, while also adding a nice splash of colour to the reading room's walls. Another tour visited the library's Children's Literature department for a lovely, nostalgic look at maps featured in children's novels and teaching books. Finally, participants also got the chance to tour the Stabi Kulturwerk, the library's permanent exhibit, which tells the story of the institution while showing items from its different collections, belonging to the era being discussed. As items change every three to six months, I think all attendees felt inspired to pay the library another visit in the near future, to come and explore more of its cartographic treasures.



Dr. Imre Josef Demhardt (University of Texas at Arlington), as Chair of the ICA Commission on the History of Cartography's Symposium, Berlin..



Conference meeting at the Staatsbibliothek zu Berlin.....



Soetkin Vervust  
Soetkin.Vervust@vub.be

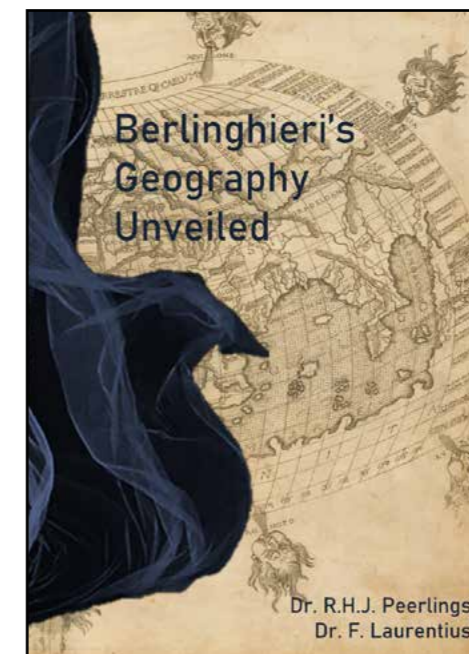
## Berlinghieri's Geography Unveiled

Why were we interested in the story? It all began with the discovery of beautifully coloured maps from a Rome Cosmography edition, heightened with gold. The question was, to which edition do these maps belong to? We found no clear answers in the literature and among experts. Therefore, we decided to start a research project ourselves. It resulted in two publications about the different Rome editions of Ptolemy's Cosmography. At the end of this research, enthused by our findings and because of the diversity of opinions in the literature about Berlinghieri's Geography, we decided to study this work as well.

Already, much has been written about the many questions regarding the *Septe Giornate della Geographia* by the Florentine Francesco di Niccolò Berlinghieri. However, a lot remains unanswered. Several subjects and points of view are still controversial. These include the fonts, the paper, the watermarks, the timing of printing the text or parts of it, such as the title page, the first three leaves, and the register, the timing of engraving the copper plates and printing the maps, the engraver of the maps, the corrections applied to the text and maps during printing, the dedication, the number of different editions, and finally the relation between the two manuscripts and the printed edition of Berlinghieri's *Geographia*.

Firstly, we conducted a short pilot study and superficially studied three copies in Florence. It was practical, as these atlases could regularly be found in the same libraries and institutions that we were already visiting for our articles about the Rome Cosmography editions. The provisional findings and results were promising and called for further investigation. Another aspect of the pilot study concerned the comparison of the maps in two available facsimile atlases. This also led to new and promising findings. We have chosen to make the book available for free on our website ([www.berlinghieri.eu](http://www.berlinghieri.eu)) to promote rapid and wide dissemination of the knowledge gained.

We begin our book describing Ptolemy and the rediscovery of his work during the Renaissance, combined with some information about the manuscripts that resulted from it. Next, we give a summary of the atlases printed before



1500. Then we present Berlinghieri's *Geography*. Subsequently, the findings of our research are described step by step. We start by discussing the paper and the watermarks. This is followed by our findings about the text, the individual maps including the discovery of proof prints, and all the atlases studied. The book concludes with what we have discovered about both manuscripts, and the relationship between them and the printed version of Berlinghieri's *Geographia*.

We have established beyond doubt that Berlinghieri's *Geography* was printed in 1482. In the same period as the printed edition, two manuscripts were created,

one for Federico d'Urbino to whom the printed book is dedicated and one for Lorenzo de Medici with whom Berlinghieri maintained close ties. The text pages were printed in an edition of about 500. Initially, over 30 sets of maps were printed. At the end of 1482 and the beginning of 1483, approximately a double number of sets of maps was added. Around 1520, the Giunti printing office printed the last 400 sets of maps with the addition of a new title printed in red ink.

The watermarks made it possible to establish a very clear and identical structure for the text pages of all the atlases. For each printing phase of the maps different paper was used, which could be determined conclusively based on the watermarks in combination with the state of the map and the colouring. This use of paper was typical of the Florentine printing offices at that time. We were able to establish this by including several other books in our research, mainly printed by Tedesco and three other printers. The first thirty sets of maps are usually impressive and expensively coloured. In atlases with these maps the owner's coat of arms is often present. This contrasts with the second set of maps, which use more basic colouring and are less often personalised. Uncoloured maps of both types also occur. The maps printed by Giunti are mostly uncoloured. During the first printing phase of the maps, the copper plates were regularly adjusted.

Different fonts were used for the printing of the text, which are, however, very similar. By today's standards this seems

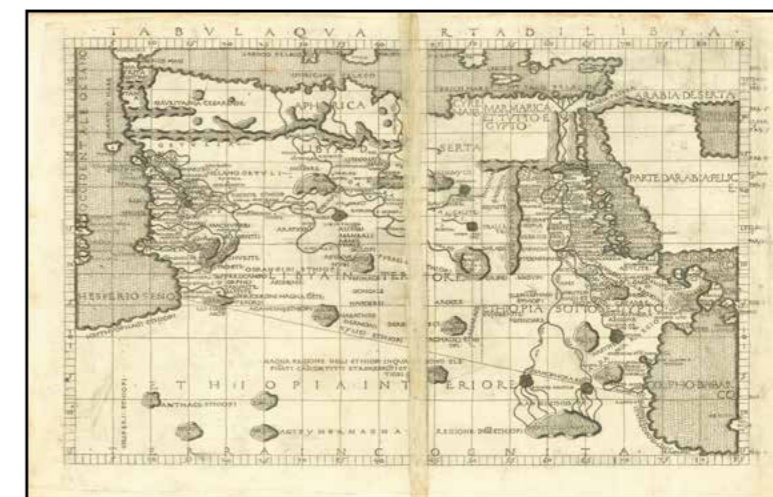


Fig. 1. Very rare example of TABVLA QVARTA DE APHRICA in the first state backed but uncoloured

incomprehensible. However, given the technological level of fifteenth-century printing techniques, it is completely plausible. Moreover, at the time it was quite common for manuscripts to be transcribed by several people with different handwriting. The different but almost identical fonts would probably not have been a problem at that time.

We have not been able to identify the engravers of the copper plates. However, we could establish the presence of several engravers, most of whom, judging by the result, were only moderately skilled. The maps in both manuscripts and the printed version are basically and for the most part traced from the same working template. For some maps, especially in Urbino's manuscript, another working template was used. The further completion and detailing of the maps appear to be based on multiple sources. The search for a master copy is, in our opinion, a dead end. It cannot be found, given the method of working that we discovered and described.

Many scholars wrote that the Geography was printed sloppily and with many errors, possibly due to haste. We have shown that there was no rush, but that it was printed at a quality that was common at the time in Florence, when printing was still developing and

improving every year.

We would therefore like to emphasise that the production of the Geography is evidence of both Berlinghieri's and Tedesco's great entrepreneurship and willingness to take on challenges. This applies specifically to the maps and the engraving and printing of the copper plates used for them, which were of an enormous size for that time.

We are convinced that new watermarks may turn up in the copies not studied by us. Our research will prove to be useful for future studies. The first maps were printed in a very limited edition and mostly bound into atlases intended for high-ranking persons and distinguished libraries of the time. These atlases are therefore well preserved. Loose copies of maps from this phase are very rare. This also applies to a large degree to the sets of maps that were printed at a second stage. The vast majority of Berlinghieri's maps that are found nowadays are from Giunti's edition from around 1520.

To summarise, through close analysis of fonts, watermarks, texts and maps as well as comparisons between both manuscripts and with other printed copies, we were able to establish the history of the creation of Berlinghieri's Geography.



Fig. 2. Watermark consisting of a cardinal's hat [upside down?!], crescent, rays and a cross: on the backing of the map TABVLA SECONDA DE ASIA.

Robert H.J. Peerlings  
drp@xs4all.nl  
Frans Laurentius  
piranesi@zeelandnet.nl

**SPECIAL OFFER**  
for members of  
the Brussels Map Circle

## Territoires, régions, royaumes

Le développement d'une cartographie locale et régionale dans l'Occident latin et le monde arabe (X<sup>e</sup>-XV<sup>e</sup> siècle)

Edited by Nathalie Bouloux & Jean-Charles Ducène

La publication des actes du colloque international qui s'est tenu à Tours en juin 2018 rassemble quinze études consacrées à la représentation cartographique du territoire, et, plus généralement, à la cartographie des espaces régionaux et locaux qui émerge dès le X<sup>e</sup> siècle dans le monde arabo-musulman et à partir du XII<sup>e</sup> siècle dans l'Occident latin, pour connaître un essor remarquable dans les deux derniers siècles du Moyen Âge.

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# The Brussels Map Circle

## AIMS AND FUNCTIONS

The Circle was created, as the Brussels International Map Collectors' Circle (BIMCC), in 1998 by Wulf Bodenstein.

Now known as the Brussels Map Circle, it is a non-profit making association under Belgian law (asbl/vzw 0464 423 627).

Its aims are to:

1. Provide an informal and convivial forum for all those with a special-interest in maps, atlases, town views and books with maps, be they collectors, academics, antiquarians, or simply interested in the subject
2. Organise lectures on various aspects of historical cartography, on regions of cartographical interest, on documentation, paper conservation and related subjects
3. Organise visits to exhibitions, and to libraries and institutions holding important map and atlas collections.

In order to achieve these aims, the Circle organises the following annual events:

- A MAP-AFTERNOON in March or April, bringing together all those interested in maps and atlases for an informal chat about an item from their collection – an ideal opportunity to get to know the Circle.
- An EXCURSION to a map collection or exhibition.
- An INTERNATIONAL CONFERENCE on a specific major topic in December.

The Brussels Map Circle also publishes *Maps in History* (formerly known as *BIMCC Newsletter*), three times a year and a monthly electronic news bulletin 'WhatsMap?'. It also maintains a website.

Information on events and exhibitions to be placed on the calendar of our website and announced in WhatsMap? should be sent to [webmaster@bimcc.org](mailto:webmaster@bimcc.org)

## OFFICIAL ADDRESS

c/o Arenberg Auctions  
Wolstraat 19/2 Rue aux Laines  
B-1000 Brussels  
[www.bimcc.org](http://www.bimcc.org)  
[info@bimcc.org](mailto:info@bimcc.org)

## HONORARY PRESIDENTS

Wulf Bodenstein  
Avenue des Camélias 71  
1150 Bruxelles  
telephone: +32 (0) 2 771 23 14  
e-mail: [wulfbo@outlook.com](mailto:wulfbo@outlook.com)

Eric Leenders  
Zwanenlaan 16  
2610 Antwerpen  
telephone: +32 (0) 3 440 10 81  
e-mail: [eric.leenders3@telenet.be](mailto:eric.leenders3@telenet.be)

Caroline De Candt  
Burggravenlaan 341  
9000 Gent  
telephone: +32(0)9 222 80 14  
e-mail: [carolinedecandt@gmail.com](mailto:carolinedecandt@gmail.com)

## EXECUTIVE COMMITTEE PRESIDENT

Wouter Bracke  
Louis Hapstraat 210,  
1040 Brussel  
telephone: +32(0)493864281  
e-mail: [wouter.bracke@kbr.be](mailto:wouter.bracke@kbr.be)  
or: [president@bimcc.org](mailto:president@bimcc.org)

## VICE-PRESIDENT

Jean-Louis Renteux  
telephone: + 32 (0)2 770 59 03  
e-mail: [vp@bimcc.org](mailto:vp@bimcc.org)

## EDITOR - ÉDITEUR RESPONSABLE

Luis Robles  
Rue Geleytsbeek 16A,  
1180 Uccle  
telephone: +32(0)471610861  
e-mail: [editor@bimcc.org](mailto:editor@bimcc.org)

## CO-EDITOR

Paul De Candt  
telephone: +32(0)475899224  
e-mail: [pauldecandt@gmail.com](mailto:pauldecandt@gmail.com)

## TREASURER

Jean-Christophe Staelens  
e-mail: [jcs@loginfra-strategy.com](mailto:jcs@loginfra-strategy.com)

## SECRETARY

Marie-Anne Dage  
e-mail: [secretary@bimcc.org](mailto:secretary@bimcc.org)

## WEBMASTER

Pierre Parmentier  
e-mail: [webmaster@bimcc.org](mailto:webmaster@bimcc.org)

## SCIENTIFIC ADVISOR

Wouter Bracke  
e-mail: [wouter.bracke@kbr.be](mailto:wouter.bracke@kbr.be)

## OTHER OFFICERS

- Jan De Graeve  
[jan@degraeve-geo.eu](mailto:jan@degraeve-geo.eu)
- Henri Godts  
[henri@arenbergauctions.com](mailto:henri@arenbergauctions.com)

## BECOMING (AND STAYING) A MEMBER

Members receive three issues of our magazine 'Maps in History' per annum and have free admission to most of the Circle's events.

Non-Members pay full rates.

Annual Membership: EUR 50.00,

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To become (and stay!) a Member, please pay the Membership dues EXCLUSIVELY by bank transfer (no cheques please) to our bank account: IBAN BE52 0682 4754 2209 BIC: GKCCBEBB and notify the Membership Secretary ([treasurer@bimcc.org](mailto:treasurer@bimcc.org)) indicating your name and address.

## MAPS IN HISTORY

The Brussels Map Circle currently publishes three issues per year. It is distributed, not only to Members of the Circle, but also to key institutions (universities, libraries) and to personalities active in the field of the history of cartography, located in 16 different countries.

Please submit articles and contributions to the editor (e-mail: [editor@bimcc.org](mailto:editor@bimcc.org)) by the following deadlines:

- 15 March for the May edition.
- 15 July for the September edition.
- 15 Nov. for the January edition.

Items presented for publication are submitted to the approval of the Editorial Committee.

Signed articles and reviews reflect solely the opinions of the author.



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